



2018

MUSIC IN THE MIDST OF DESOLATION: A CONDUCTOR'S ANALYSIS OF CYRIL BRADLEY ROTHAM'S *FOR THE FALLEN*, OPUS 51

Cameron Lee Weatherford

University of Kentucky, cameron.weatherford@gmail.com

Digital Object Identifier: <https://doi.org/10.13023/etd.2018.277>

[Right click to open a feedback form in a new tab to let us know how this document benefits you.](#)

Recommended Citation

Weatherford, Cameron Lee, "MUSIC IN THE MIDST OF DESOLATION: A CONDUCTOR'S ANALYSIS OF CYRIL BRADLEY ROTHAM'S *FOR THE FALLEN*, OPUS 51" (2018). *Theses and Dissertations--Music*. 121. https://uknowledge.uky.edu/music_etds/121

This Doctoral Dissertation is brought to you for free and open access by the Music at UKnowledge. It has been accepted for inclusion in Theses and Dissertations--Music by an authorized administrator of UKnowledge. For more information, please contact UKnowledge@lsv.uky.edu.

STUDENT AGREEMENT:

I represent that my thesis or dissertation and abstract are my original work. Proper attribution has been given to all outside sources. I understand that I am solely responsible for obtaining any needed copyright permissions. I have obtained needed written permission statement(s) from the owner(s) of each third-party copyrighted matter to be included in my work, allowing electronic distribution (if such use is not permitted by the fair use doctrine) which will be submitted to UKnowledge as Additional File.

I hereby grant to The University of Kentucky and its agents the irrevocable, non-exclusive, and royalty-free license to archive and make accessible my work in whole or in part in all forms of media, now or hereafter known. I agree that the document mentioned above may be made available immediately for worldwide access unless an embargo applies.

I retain all other ownership rights to the copyright of my work. I also retain the right to use in future works (such as articles or books) all or part of my work. I understand that I am free to register the copyright to my work.

REVIEW, APPROVAL AND ACCEPTANCE

The document mentioned above has been reviewed and accepted by the student's advisor, on behalf of the advisory committee, and by the Director of Graduate Studies (DGS), on behalf of the program; we verify that this is the final, approved version of the student's thesis including all changes required by the advisory committee. The undersigned agree to abide by the statements above.

Cameron Lee Weatherford, Student

Dr. Jefferson Johnson, Major Professor

Dr. Michael Baker, Director of Graduate Studies

MUSIC IN THE MIDST OF DESOLATION:
A CONDUCTOR'S ANALYSIS OF CYRIL BRADLEY ROTHAM'S
FOR THE FALLEN, OPUS 51

DOCTOR OF MUSICAL ARTS PROJECT

A Doctor of Musical Arts Project submitted in partial fulfillment of the requirements
for the degree of Doctor of Musical Arts in the
College of Fine Arts at the University of Kentucky

By

Cameron Lee Weatherford

Lexington, Kentucky

Co-Directors: Dr. Jefferson Johnson, Professor of Music
and Dr. Lori Hetzel, Professor of Music

Lexington, Kentucky
2018

Copyright © Cameron Lee Weatherford 2018

ABSTRACT OF DOCTOR OF MUSICAL ARTS PROJECT

MUSIC IN THE MIDST OF DESOLATION: A CONDUCTOR'S ANALYSIS OF CYRIL BRADLEY ROTHAM'S *FOR THE FALLEN*, OPUS 51

World War I (1914-1918) brought with it unimaginable disaster and destruction, reshaping the world and its culture forever. Out of the ashes of this unparalleled conflict came numerous triumphs of art, fueled by the surrounding conditions and personal expressions of their artists. English composer, Dr. Cyril Bradley Rootham (1875-1938) set a powerful and haunting poem from the poet Laurence Binyon (1869-1943) titled "For the Fallen" from a larger collection of his poetry called *The Winnowing Fan*. The poem was published in *The Times* on September 21, 1914, just seven weeks after the war began.

This monograph seeks to bring to light this glorious and overlooked choral/orchestral work at a time of a centennial anniversary for World War I, bringing even more relevance to the subject matter. Another focus of this document is to highlight the musical accessibility of this work and provide resources that function as a platform for performance.

A brief background of the composition, the poem, and the poet will assist in giving context to the setting. This document will also cover specific details regarding musical analysis, textual interpretations, and performance practice concepts.

KEYWORDS: Cyril Bradley Rootham; Laurence Binyon; For the Fallen;
The Winnowing Fan; Choral/Orchestral;

Cameron Weatherford

Student Signature

June 29, 2018

Date

MUSIC IN THE MIDST OF DESOLATION:
A CONDUCTOR'S ANALYSIS OF CYRIL BRADLEY ROTHAM'S
FOR THE FALLEN, OPUS 51

By

Cameron Lee Weatherford

Dr. Jefferson Johnson

Co-Director of Doctor of Musical Arts Project

Dr. Lori Hetzel

Co-Director of Doctor of Musical Arts Project

Dr. Michael Baker

Director of Graduate Studies

June 29, 2018

Date

To Caroline, Hudson, and our “On the Way”

ACKNOWLEDGEMENTS

To my beautiful family, including my wife Caroline, my son Hudson, and our “on the way.” All of the hard work and hours put in on this project are so that you will be proud of me. I could not have accomplished any of it with you motivating, supporting, and believing in me.

To Dr. Jeff Johnson and Dr. Lori Hetzel from the University of Kentucky, your incredible amount of support and encouragement, and your model of what true educators, conductors and musicians should look like is inspiring. I speak for the hundreds of lives you both have touched and say thank you.

To my other important mentors including Dr. Gregory Fuller, Dr. John Flanery, and Dr. Fred Guilbert. You all saw something in me that I did not know existed. I am forever indebted to you for your incredible leadership and belief in me.

To my committee, your insight and expertise was not only vital to my success but encouraging in a time when it was needed most. Thank you.

To Mr. Dan Rootham, Cyril Rootham’s grandson, who has provided much feedback and direction throughout this study. Thank you for your willingness to aid me in this project.

To Mr. Alistair Jones, your helpful insight contributed greatly to the finalization of this document. Thank you for your kindness and time.

To my wonderful colleagues and administration at Louisiana College, your support has encouraged me to dive in deeply to my research and I am honored to work alongside you.

To my colleagues at the University of Kentucky, I have been so motivated by you and your spirit on your own projects and am deeply grateful for the words of encouragement and wonderful hours we have spent together dreaming of what is next.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS.....	iii
-----------------------	-----

LIST OF EXAMPLES.....	v
-----------------------	---

PART I

CHAPTER 1: INTRODUCTION.....	1
BACKGROUND OF LAURENCE BINYON AND “FOR THE FALLEN”	2
BACKGROUND OF ROTHAM’S <i>FOR THE FALLEN</i> , OP. 51.....	5
METHODOLOGY OF THIS STUDY.....	9
LITERATURE REVIEW.....	10
CHAPTER 2: TEXTUAL ANALYSIS OF BINYON’S “FOR THE FALLEN”	12
CHAPTER 3: TEXTUAL TREATMENT IN ROTHAM’S <i>FOR THE FALLEN</i>	17
CHAPTER 4: THEMATIC AND HARMONIC CONTENT.....	31
CHAPTER 5: PERFORMANCE CONSIDERATIONS.....	53
APPENDIX.....	58
INTERVIEW WITH ALISTAIR JONES.....	58

PART II

PROGRAM NOTES.....	62
DONA NOBIS PACEM.....	62
ASCENDIT DEUS.....	63
SERF’S SONG AND DANCING SONG FROM MEESTELAULUD.....	64
GO, LOVELY ROSE.....	65
DIDN’T MY LORD DELIVER DANIEL.....	66
NEARER MY GOD TO THEE.....	67
EINE KLEINE ORGELMESSE.....	68
BIBLIOGRAPHY.....	69
VITA.....	71

LIST OF EXAMPLES

Example 1. Laurence Binyon's "For the Fallen"	4
Example 2. <i>For the Fallen</i> , mm. 44-47.....	18
Example 3. <i>For the Fallen</i> , mm. 50-52.....	19
Example 4. <i>For the Fallen</i> , mm. 93-95.....	21
Example 5. <i>For the Fallen</i> , mm. 110-112.....	23
Example 6. <i>For the Fallen</i> , mm. 114-116.....	23
Example 7. <i>For the Fallen</i> , mm. 147-149.....	24
Example 8. <i>For the Fallen</i> , m. 155.....	25
Example 9. <i>For the Fallen</i> , m. 158.....	25
Example 10. <i>For the Fallen</i> , mm. 240-242.....	29
Example 11. <i>For the Fallen</i> , mm. 256-258.....	29
Example 12. <i>For the Fallen</i> , mm. 304-308.....	30
Example 13. <i>For the Fallen</i> , mm. 20-23.....	32
Example 14. <i>For the Fallen</i> , mm. 54-57.....	34
Example 15. <i>For the Fallen</i> , mm. 60-61.....	35
Example 16. <i>For the Fallen</i> , Orchestral Manuscript, pg. 18.....	37
Example 17. <i>For the Fallen</i> , Orchestral Manuscript, mm. 114-116.....	39
Example 18. <i>For the Fallen</i> , Orchestral Manuscript, mm. 117-122.....	40
Example 19. <i>For the Fallen</i> , m. 155.....	42
Example 20. <i>For the Fallen</i> , mm. 162-163.....	42
Example 21. <i>For the Fallen</i> , mm. 178-179.....	44
Example 22. <i>For the Fallen</i> , mm. 178-179.....	45
Example 23. <i>For the Fallen</i> , mm. 185-187.....	46
Example 24. <i>For the Fallen</i> , mm. 188-190.....	46
Example 25. <i>For the Fallen</i> , mm. 191-193.....	47
Example 26. <i>For the Fallen</i> , mm. 298-299.....	52

CHAPTER ONE

Introduction

World War I (1914-1918) brought with it immense suffering, loss, and destruction. In countless mediums, artistic triumphs managed to emerge from the aftermath of the war, as the tragedy of it created a canvas for creative output. Though many may be unfamiliar with Dr. Cyril Bradley Rootham and his work as an educator and composer, it does not lessen the impact of his choral/orchestral work *For the Fallen*, Opus 51. Completed in April 1915, at a time when Great Britain remained relatively optimistic about the war, Rootham's composition carries themes of nationalism, as the nation remained supportive and vigorous pertaining to their war efforts. One can certainly grasp this spirit within the work. In other moments, as if foreshadowing the excessive loss to come, Rootham creates musical atmospheres of pain and fear. All of these emotive qualities serve as a catalyst to making this work one of importance, especially in circles of war music.

Some historical interest surrounds this work by way of a quarrel between Rootham and Sir Edward Elgar. Both composers set out to compose music to Laurence Binyon's "For the Fallen" upon its publication in *The Times* in September of 1914, creating a rift between these two British musicians. Though not the focus of this study, more details will be discussed in the coming pages.

There is a need for this work to be studied and performed on a more frequent basis as the quality of composition, emotive richness, and relative accessibility create a platform for powerful performances. The purpose of this

project is to highlight the quality of Rootham's piece, giving attention to a rich work of art composed in a season of British optimism, despite the forthcoming desolation.

Laurence Binyon and "For the Fallen"

Robert Laurence Binyon (1869-1943) was a poet, artist, and critic who is best remembered for his poetic output pertaining to World War I. After his undergraduate education at Trinity College at Oxford, he took a position at the British Museum in the department of printed books, eventually relocating to the department of prints and drawings where he would remain until his retirement in 1933.¹ It was here that he worked alongside Sidney Colvin, who encouraged him to compose "Requiem for the slain."² Binyon is noted for not just his poetry, but also for his essays on visual art. "He was also interested in Oriental art and culture: books such as *Painting in the Far East* (1908) and the book of poems *The Flight of the Dragon* (1911) reflect this interest."³ This variety of interests allowed Binyon to be recognized in the literary circles throughout England. Stylistically, it has been said that "Binyon's poetry was generally thought to be highly refined, and adjectives such as "stately," "dignified," and "grave" are frequently used to characterize his verse."⁴ This certainly resonates within the context of "For the Fallen."

¹ "Laurence Binyon," *Poetry Foundation*, Poetry Foundation, www.poetryfoundation.org/poems-and-poets/poets/detail/laurence-binyon. Accessed 17 Apr. 2017.

² Jerrold Northrop Moore, *Edward Elgar: A Creative Life*, Oxford: Oxford UP, 1984, p. 674.

³ "Laurence Binyon," *Poetry Foundation*.

⁴ Ibid.

As World War I commenced, Binyon, like Rootham, was too old to enter the military. He served as an orderly in the Red Cross and even traveled to the front in 1916. What he saw there inspired several poetic writings including “The Anvil,” “The Cause,” “The New World,” and the collection from which the poem at hand comes, *The Winnowing Fan: Poems On the Great War*.

Leading up to the publication of “For the Fallen,” Binyon found himself standing with fifty signatories to the Author’s Declaration that appeared in *The Times* and *The New York Times* on September 18, 1914. Many of these writers were extreme advocates of peace but knew that Britain was obliged to enter the war under the circumstances.⁵ “For the Fallen” was published in *The Times* three days later on September 21, 1914. It has become Binyon’s most recognized piece as it carries with it a unifying theme of remembrance, hope, and grief. These were strong sentiments the British were experiencing during the early years of the Great War, and there was an instantaneous connection with the poem. In his in-depth study on Binyon, John Trevor Hatcher states, “In its gravitas, its tenderness, and depth of grief, ‘For the Fallen’ looks as if it should have appeared in *The Times* for 21 September 1918 not 1914.”⁶

Much of the writing in the poem that lends itself to a musical setting including “solemn the drums thrill” silence, “going with songs into battle” and of course, “music in the midst of desolation” Frederick Morel and Marysa Demoor

⁵ John Trevor Hatcher, *Laurence Binyon: Poet, Scholar of East and West* (City: publisher, year), 191-192.

⁶ Ibid.

claim that, "The strength of the poem is in the mimesis, in what it represents."⁷ One can see the immediate draw of Rootham to the work. Today, the poem is still recited at Remembrance Sunday in the UK, used in Anzac Day in Australia and New Zealand, and read for November 11 services in Canada.⁸ Example 1 provides Binyon's poem, "For the Fallen" for reference throughout the remainder of this monograph.

Example 1. Laurence Binyon's "For the Fallen"

With proud thanksgiving, a mother for her children,
England mourns for her dead across the sea.
Flesh of her flesh they were, spirit of her spirit,
Fallen in the cause of the free.

Solemn the drums thrill: Death august and royal
Sings sorrow up into immortal spheres.
There is music in the midst of desolation
And a glory that shines upon our tears.

They went with songs to the battle, they were young,
Straight of limb, true of eye, steady and aglow.
They were staunch to the end against odds uncounted,
They fell with their faces to the foe.

They shall grow not old, as we that are left grow old:
Age shall not weary them, nor the years condemn.
At the going down of the sun and in the morning
We will remember them.

They mingle not with their laughing comrades again;
They sit no more at familiar tables of home;
They have no lot in our labour of the day-time;
They sleep beyond England's foam.

⁷ Frederick Morel and Marysa Demoor, "Laurence Binyon and the Modernists: Ezra Pound, T. S. Eliot and F. T. Marinetti," *English Studies* 95, no. 8 (2014): 907-22.

⁸ "Laurence Binyon." *Wikipedia*, Wikimedia Foundation, 10 Apr. 2017, en.wikipedia.org/wiki/Laurence_Binyon. Accessed 17 Apr. 2017.

But where our desires are and our hopes profound,
Felt as a well-spring that is hidden from sight,
To the innermost heart of their own land they are known
As the stars are known to the Night;

As the stars that shall be bright when we are dust,
Moving in marches upon the heavenly plain,
As the stars that are starry in the time of our darkness,
To the end, to the end, they remain.

Background of Cyril Bradley Rootham's *For the Fallen*, Op. 51

There is a scarce amount of information regarding Rootham though his contributions to British music during the late nineteenth and early twentieth centuries are vastly important. In his study of Rootham, Dr. Clayborn Price claims, "Few people are aware of the impact this musician had on the musical life of the Cambridge community in the first quarter of the twentieth century. Rootham studied with Charles Villiers Stanford. . . taught Arthur Bliss, Arnold Cooke. . . Thus, he acts as a bridge between the late Romantic and the early twentieth century British composers."⁹ Price also says, "Most of his choral works were published during his lifetime, yet none appear to have remained in the repertoire, sacred or secular."¹⁰

Most of Rootham's career was spent as a professor and composer at St. John's College, Cambridge, and in 1912 he became the conductor of the Cambridge

⁹ Clayborn Winfield Price, *Lost in the Revival: The Sacred Choral Music of Cyril Bradley Rootham (1875-1938)*, Diss. U of South Carolina, 2010, Ann Arbor: ProQuest LLC, MI. 1

¹⁰ Ibid.

University Musical Society, a post he held until his death.¹¹ His compositional output consists of one opera, nineteen choral-orchestral works, thirty-seven secular part-songs, twenty-two sacred choral works, forty-six solo songs, thirteen orchestral works (including two symphonies, the second of which is a choral symphony), and twenty-two chamber pieces, with his most significant contributions being to choral music.¹²

Little has been discussed about the genesis of Rootham's setting of Binyon's "For the Fallen." It is known that just days after "For the Fallen" was published in *The Times* in September 1914, Rootham wrote to Binyon asking his permission to set his new poem to music. The poet happily obliged, just before setting sail on a study and lecture tour in the United States to help fund his next trip to the Far East.¹³ There is only the presumption that upon reading the moving text Rootham felt an obligation to set it to music for his country, who in 1915 still believed the war would be over sooner rather than later. John France states, "Many commentators agree that Rootham's version of 'For the Fallen', which preceded Elgar's, is in many ways just as impressive as the elder master's and may even score higher marks for subtlety if not passion."¹⁴

The piece itself is a through-composed setting of the "For the Fallen" poem. Rootham calls for a large orchestra in the work including two flutes, two oboes, two

¹¹ Jürgen Schaarwächter, "Rootham, Cyril." *Grove Music Online, Oxford Music Online*, Oxford University Press.

¹² Price, *Lost in the Revival*, 2.

¹³ John Trevor Hatcher, *Laurence Binyon: Poet, Scholar of East and West*. Oxford, Clarendon Press, 1995. 191-192.

¹⁴ John France, "Cyril Rootham." *Cyril Rootham*, Classical Music on the Web, n.d. 16 Apr. 2017, <http://www.musicweb-international.com/Rootham/>.

clarinets in Bb, two bassoons, four horns in F, two trumpets in F, two tenor trombones, a third trombone and a tuba, three kettledrums, a “big” drum, a “side” drum, cymbals, harp, and strings. He also sets a small amount of organ *ad lib* later in the work.

The opening bars give a sense of Rootham’s skill as an orchestrator. There is a simplicity in the writing that is fitting for the text, and he spends forty-three measures orchestrally exposing thematic material that will return throughout the piece. Price states that Rootham’s “harmony, texture, and musical invention, in general, were personal, not just reflections of what is known as the English ‘pastoral style’.”¹⁵ This statement rings true within the context of *For the Fallen*.

Harmonically, the work takes a simpler approach, though this is not a reflection on its impact. The less complicated formal structures and harmonic language give the piece an overall sense of reverence that is welcomed. A 1915 review of the work published in *The Times* states, “There are some fine climaxes, and the work throughout, with its rhythmic interest, its modern feeling, and its subtle and fitting flavor of austerity, is an impressive and worthy tribute to our gallant dead.”¹⁶ These fine words give an accurate depiction of the emotional breadth of Rootham’s setting.

The piece is relatively concise in length, taking 16-18 minutes as notated by the composer in the manuscript.¹⁷ Though he dictates a first, second, and third section of the piece, each verse of the poem is delineated by separate musical

¹⁵ Price, *The Sacred Choral Music of Cyril Bradley Rootham*, 26.

¹⁶ “For the Fallen,” Review, *The Musical Times* 56, no. 872, Jan. 1915, 605.

¹⁷ Cyril Bradley Rootham, *For the Fallen*, Poem by Laurence Binyon Set to Music for Chorus and Orchestra, 1915, Manuscript, 1915.

content and moves into the other *attacca*, a device which will be explored in more detail later in this study.

Rootham's setting of *For the Fallen* is a work that has not been adequately studied or championed. Much of this is due to its overshadowed nature under the great Elgarian culture that surrounded the master and his setting. This does not strip Rootham's setting of its merit and this document seeks to promote the idea of the triumph of both Rootham's and Elgar's settings. It is best summed up in *The Times* review saying, "Both in regard to words and music 'For the Fallen' strikes a note too often absent from elegiac works called forth by war. There is genuine feeling, but there are pride and dignity as well."¹⁸

¹⁸ "For the Fallen," Review, *The Musical Times*.

Methodology of this Study

The previous chapter serves as an introduction to Binyon's poem "For the Fallen," and composer Cyril Bradley Rootham's choral/orchestral setting of it, *For the Fallen*.

Chapter two will provide an analysis of the poem, "For the Fallen," giving details of Binyon's writing style and subjective interpretations of the poetry.

Chapter three will be a brief study of the textual treatment in Rootham's work, in particular, his use of text painting and emotive expression.

Chapter four will focus on the thematic and harmonic content in Op. 51. Rootham's comprehensive compositional style is on display throughout the work, and this chapter will highlight those attributes.

The final chapter will synthesize the materials presented and conclude with final thoughts on performance practice and accessibility of this work.

Literature Review

Limited written resources are available on both Binyon and Rootham.

Rootham seems to fall into obscurity in terms of British composers at the turn of the century. In the author's research, Rootham is left out of some generic sources describing British music and culture in the early twentieth century. Binyon, on the other hand, is in another artistic realm altogether. His life and work are covered rather thoroughly in poetic and literary scholarly circles. He is certainly valued as an important British poet, especially during the time of The Great War.

The sources surrounding Binyon, though few, are detailed and helpful. The primary document is the biography by John Trevor Hatcher entitled *Laurence Binyon: Poet, Scholar of East and West*. It gives extensive detail of his life and work, exploring the many seasons and styles of his writing. Larger scale writings of early war poetry and poets mention Binyon and his work but were not explored for the purposes of this document.

Sources on Rootham and his musical contributions have proven to be minimal in scope. There are only a few sources that have been foundational to the study of the composer: (1) The composer's website, www.rootham.org which is managed by Rootham's grandson, Dan Rootham, (2) Dr. Clayborn Price's thorough dissertation study, *Lost in the Revival: The Sacred Choral Music of Cyril Bradley Rootham (1875-1938)*, and (3) an article from the same author in the ACDA Choral Journal, "Lost in the Revival: The Sacred Music of Cyril Rootham," in which Dr. Price compresses the information of his dissertation to bring Dr. Rootham's sacred music

to the forefront for choral musicians. Another important source that has informed this study is the 1938 article in *The Times* by Arthur J.B. Hutchings entitled *The Music of Cyril Bradley Rootham*. Written in the year of Rootham's passing, this article provides a contemporary's point of view on his style and musical contributions, something of great value in light of the composer being practically unknown today. Though all of these sources are important in an overview of the composer, few of them discuss *For the Fallen* in depth.

The scarcity of literature surrounding Rootham reinforces the purpose of this study. The accessibility, emotive qualities, and high caliber of musical content in *For the Fallen*, warrant performance from professional and amateur ensembles alike. Therefore, much is to be made of the characteristics listed above throughout this monograph with all intentions pointing towards the preservation and future performances of Rootham's *For the Fallen*, Op. 51.

CHAPTER TWO

Textual Analysis of Binyon's "For the Fallen"

In his extensive biography of Binyon, John Hatcher makes a summative note about the composition of "For the Fallen.": "Perhaps the most remarkable thing about 'For the Fallen' is that date 21 September 1914, with the Great War less than seven weeks old. In fact the poem had been written several weeks earlier, just after the retreat from Mons, where the heavily outnumbered British Expeditionary Force became the first British army to fight on Western European soil since Waterloo."¹⁹ The poem carried the type of gravitas that would be expected at the end of the war, not during the opening weeks of it. Hatcher goes on to say, "this poem grew in stature with each defeat, each abortive push, and pyrrhic victory."²⁰ The prophetic insight that Binyon displays in his gut-wrenching text is one of the many aspects of the work that have solidified its place in poetic history. It also adds new depth to the understanding of both Elgar and Rootham's musical treatment of the text, as they were both composed after the war had been raging for some time.

Composed of seven stanzas with four lines per stanza, the poem is filled with rich, sonorous language that not only paints a daunting picture of the war to come but gives several points of view from which the reader can approach. Hatcher

¹⁹ John Trevor Hatcher, *Laurence Binyon: Poet, Scholar of East and West*. Oxford, Clarendon Press, 1995. 192.

²⁰ Ibid.

describes it best by saying, “The poem’s seven stanzas chart in advance Britain’s changing mood from 1914 to 1918.”²¹ The first two stanzas, shown below, give a dignified and powerful voice to the soldiers defending their nation.

With proud thanksgiving, a mother for her children,
England mourns for her dead across the sea.
Flesh of her flesh they were, spirit of her spirit,
Fallen in the cause of the free.

Solemn the drums thrill: Death august and royal
Sings sorrow up into immortal spheres.
There is music in the midst of desolation
And a glory that shines upon our tears.

The culture surrounding the war in its beginning stages is echoed in these verses.

Young men, their wives, and their families, had their fears superseded by the patriotism required to fight and potentially die for the honor of their country.

Binyon does not hide these truths in the opening verses, rather, he celebrates them.

The third verse, still ringing with the proverbial bells of patriotic fervor, can be viewed as the treacherous turning point of the war with such battles occurring at Ypres, Loos, and Somme, where the slaughters were unimaginable.

They went with songs to the battle, they were young,
Straight of limb, true of eye, steady and aglow.
They were staunch to the end against odds uncounted,
They fell with their faces to the foe.

Hatcher sums up these opening three verses wonderfully: “it would become obvious, to the combatants at least, that in industrialized trench warfare, which pitted expendable flesh against mass-produced metals and chemicals, to be ‘straight of limb true of eye, steady and aglow’ meant little.”²² Though Binyon’s tone may

²¹ Ibid, 192.

²² Ibid, 193.

have been to keep the reader's spirits high, the brutal realities of the war that would surface mere months after this poem's publication erased much of the opening three verses' patriotism.

The romantic style of Binyon's poetry was standard for this era of prose, especially in the early Great War writings. The tone of the poem takes a dramatic shift in the final four stanzas, with the apex coming in the central stanza, the fourth. From "proud thanksgiving" to memorializing the dead, the last four stanzas prophetically predict the massive casualties to come and the weight of their memory. Hatcher says, "In the last four stanzas, however, these romantic clichés gradually give way to a clairvoyant sense of the sheer scale of the grief that would need to be consoled, given a bearably human shape."²³

They shall grow not old, as we that are left grow old:
Age shall not weary them, nor the years condemn.
At the going down of the sun and in the morning
We will remember them.

They mingle not with their laughing comrades again;
They sit no more at familiar tables of home;
They have no lot in our labour of the day-time;
They sleep beyond England's foam.

But where our desires are and our hopes profound,
Felt as a well-spring that is hidden from sight,
To the innermost heart of their own land they are known
As the stars are known to the Night;

As the stars that shall be bright when we are dust,
Moving in marches upon the heavenly plain,
As the stars that are starry in the time of our darkness,
To the end, to the end, they remain.²⁴

²³ Ibid.

²⁴ "Laurence Binyon," *Poetry Foundation*.

The fourth stanza not only serves as the central focal point of the poem itself, but these haunting words have been repeated and live on yet today, “carved on thousands of gravestones and cenotaphs, and recited on Armistice Day ceremonies and the British Legion Festival of Remembrance, lines that have accrued the power and resonance of a mantra through four generations of utterance. . .”²⁵

An interesting note regarding these final four stanzas is their congruence with other Romantic war poetry of the time. A common metaphor used to represent the death of soldiers was the idea of the sun rising and setting. “Sunrises and sunsets would become central to British poetry of the Great War, from Rosenberg’s ‘Break of Day in the Trenches’ to Owen’s ‘Anthem for Doomed Youth.’”²⁶ The other common thread amongst war-time poets is the use of the imagery of stars. This allows for the uncountable number of deaths that Binyon foresaw. The language he uses in the line “As the stars that shall be bright when we are dust” represents the lasting memory of the fallen and gives another comparative aspect of the star that is applicable to the soldier.

The poetry has a rhyme scheme that can be characterized as *ABCB* with a natural, speech-like flow to the text. The repetitive cadence of the writing lends itself well to musical setting.

The foresight on Binyon’s part to describe the tragedy of the Great War so astutely before it had truly taken shape makes “For the Fallen” that much more moving. In 1917, Elgar completed his multimovement piece for chorus, soloists, and

²⁵ Hatcher, *Laurence Binyon*, 194.

²⁶ *Ibid*, 192.

orchestra called *The Spirit of England*. The work sets three poems from Binyon's *The Winnowing Fan*: "With proud thanksgiving," "To Women," and "For the Fallen." Though Novello had already published Rootham's piece, Elgar's popularity vaulted *The Spirit of England* into national renown. In their article on *The Spirit of England*, Alan Houtchens and Janis P. Stout make a valuable remark in terms of the reception of the work, specifically speaking towards the idea of this being written in the early stages of the war. "Already the British had suffered enormous losses; it is scarcely surprising the readers of 'For the Fallen' were touched by the directness of its expressions of grief, its language of personification of England as a mother, and its reassurance that in some way these losses were noble ones and would be remembered."²⁷ This statement includes the major themes of the poem: grief and honesty. Rootham's musical setting explores these tones of devastation, loss, and pride, just as Binyon set out to capture with "For the Fallen."

Copyright © Cameron Lee Weatherford 2018

²⁷ Alan Houtchens and Janis P. Stout, "'This Dreadful Winnowing-Fan': Rhetoric of War in Edward Elgar's 'The Spirit of England,'" *The Choral Journal*, vol. 44, no. 9, 1 Apr. 2004, 15.

CHAPTER THREE

Textual Treatment in Rootham's *For the Fallen*

One area of congruence among many of the writings on Rootham and this work in particular is that of his consistent treatment of text across all of his choral works. In Hutchings's article in *The Times*, he makes accurate observations about Rootham's acute skill for setting words to music. What makes these statements most poignant is that he is describing several of Rootham's works, not just *For the Fallen*. "Rootham is that rare creature, the composer who respects the poet above himself. . . He illustrates in his choral works the rarest of three methods of approach to words which are to be observed in contemporary music. . . the first method, which has become a sort of disease, is not happy unless it is writing in a declamatory style. . . the second method is honoured by Beethoven; those who adopt it force their words to fit the recurrence of themes which have been constructed with symphonic economy; it is easy thus to hold the work together."²⁸ This trait of tying themes to particular moods and texts is explored further in Chapter Four. In speaking of the third method, he continues, "To respect the poet's rhythmic subtleties, together with the variations of mood suggested by passing images, while at the same time keeping the whole work securely bound together, is a far more difficult undertaking than the composition of an extended work for chorus and orchestra."²⁹ This final statement is

²⁸ Arthur J.B. Hutchings, "The Music of Cyril Bradley Rootham," *The Musical Times* 79, no. 1139 (1938): 20.

²⁹ Ibid

summative of the textual treatment shown by Rootham throughout the work, implementing a masterful blend of emotive text painting, unison, counterpoint, and homorhythm to achieve clarity of the poet's intent.

The first stanza of the poem is set with several of the aforementioned elements. Example 2 below shows Rootham's attention to the text in the use of unison sopranos to portray the voice of the mother, and homorhythmic entrances of the remainder of the chorus to become the voice of England with the line "England mourns for her dead across the sea."

Example 2. *For the Fallen*, mm. 44-47

With proud thanks - giv - ing, a mo-ther for her chil-dren, Eng-land mourns for her

Eng-land mourns for her

Eng-land mourns for her

Eng-land mourns for her

Eng-land mourns for her

Rootham concludes the first stanza with two frequently used compositional devices: canonic lines and text painting. Example 3 shows the canon between the sopranos and tenors, directly followed by the text painting on the word "fallen" using a descending perfect fifth interval. This particular canon is at the octave, emphasizing the repetitive nature of the text "flesh of her flesh they were, spirit of her spirit." Worth noting is the brevity with which he sets the opening stanza, using

only ten measures to set the entire text. This seems to be an intentional decision, as the idea of the war was not as romanticized in the spring of 1915 as it was in September of 1914, which Binyon portrayed in the introductory stanza.

Example 3. *For the Fallen*, mm. 50-52

The musical score for measures 50-52 of 'For the Fallen' is presented in a four-staff format. The top two staves are for vocal parts (soprano and alto), and the bottom two are for piano accompaniment (treble and bass). The time signature is 4/4. The lyrics are: 'Flesh of ³her flesh they were, spi - rit of her spi-rit Fall - en,'. The music is marked with a forte 'f' dynamic. The vocal parts feature a triplet of eighth notes. The piano accompaniment consists of whole notes in the treble and bass staves.

More text painting follows with the beginning of the second stanza. Rootham spends more time musically with this verse than the previous, drawing on the emotional juxtaposition of sorrow and hope found in the quatrain.

Solemn the drums thrill: Death august and royal
Sings sorrow up into immortal spheres.
There is music in the midst of desolation
And a glory that shines upon our tears.

The opening measures of this section of the work introduce the side drum (usually played on a snare drum) articulated with a one measure *messa di voce* on each of the two-measure strains followed by a unison declamation of the full chorus on the text "Solemn the drums thrill." The *messa di voce* technique gives the faint whisper of a distant snare drum on the battlefield, another example of text painting in its own way. This is an obvious, yet effective tool for portraying the militant aspect of this

verse and awakening the audience to the coming desolation of the poem. It will continue to be used sparingly throughout the remainder of the work.

One also encounters another important characteristic of Rootham's vocal writing during this particular stanza: imaginative counterpoint. The sopranos begin a two-measure motive that will be repeated by the basses a tritone below the original pitch. This intervallic relationship seems intentional on the composer's part, as the tritone represents darkness and dissonance, relative to the word "death." This motive on the text "Death august and royal sings" is repeated next by the tenors and then finally, the altos. The following line of text, "sorrow up into immortal spheres." though similar in every voice, shows only creativity in the transformation of the line, but no strict counterpoint as shown in the previous line of text. This contrapuntal device will return throughout the work; it is one of the many strong characteristics of Rootham's text setting. Before moving on to the third stanza, there is a brief reprise of the "Solemn the drums thrill" text in the same rhythmic pattern as previously sung, accompanied by the snare drum and its *messa di voce* articulation.

As will be discussed in more detail in the coming pages, Rootham had a masterful handle on the orchestration and overall concept of this work. Between each stanza of text comes a brief segue that moves *attaca* into the next quatrain. This not only allows for a brief musical introduction and conclusion between each stanza, but also creates a new atmosphere wherein each verse can dwell. For instance, the material leading into the third stanza dwindles into nothing by a thinning out of the orchestral texture, all leading up to one of the most obvious and dramatic shifts in orchestral color and poetic tone.

The strings are divided into eight parts at measure 82, violins and violas are given tremolos, the trumpets are sustaining an octave, the woodwinds have sporadic and playful lines, and Rootham introduces a new instrument to the texture, the harp. This shows great mastery, as it creates a mood of other-worldliness and hope, all before the third line of the second stanza is sung.

There is music in the midst of desolation
And a glory that shines upon our tears.

At measure 82 he calls for the first metronomic shift of the work thus far, from the quarter note equaling forty beats per minute to now the quarter note equaling eighty beats per minute. This lift in tempo allows for the text to shine through, highlighting the idea of hope in the midst of war. Some of the same characteristics are in place as Rootham weaves his way through these two lines: canonic entrances, interesting and colorful melodies, and varied rhythmic interest. Notice the rhythmic augmentation of the main theme in the alto line.

Example 4. *For the Fallen*, mm. 93-95

The musical score for Example 4, measures 93-95 of "For the Fallen", is presented in four staves. The key signature is one sharp (F#) and the time signature is 4/4. The Soprano staff begins with a melodic line marked *mf* and *cresc.* (crescendo). The Alto staff has a similar line marked *mf*. The Tenor staff has a whole rest followed by a half note *mf* on "There is". The Bass staff has a whole rest followed by a half note *mf* on "There is". The lyrics are: "There is mu-sic in the midst of de-so-la-tion And a" (Soprano), "There is mu - sic in the midst of de - so" (Alto), "There is" (Tenor), and "There is mu - sic in the midst of de-so-la-tion" (Bass).

The remainder of this stanza is also accompanied by the most diatonic of harmonic textures to this point in the composition, continuing in the pattern of

Rootham's desire for clarity of text and emotive content. At measure 100, Rootham concludes with another brief instrumental passage that resurrects some of the thematic, rhythmic, and instrumental motives. Price quotes Hutchings in his dissertation, describing what has transpired during this stanza, "Rootham learned that one cannot set words simply because they suggest rhythms, harmonies, or a specific atmospheric quality, until one has learned to create music without them, and to compose aptly without the stimulus."³⁰ Rootham clearly shows his ability to remind the listener of themes and trends within his music, both in textual and instrumental moments.

This third quatrain opens up new possibilities for composition, and Rootham captured the essence of this text. Following the compositional patterns of the previous two stanzas, there is transitional musical material placed between verses, thus allowing for a new tone to be set.

They went with songs to the battle, they were young,
Straight of limb, true of eye, steady and aglow.
They were staunch to the end against odds uncounted,
They fell with their faces to the foe

Rootham stays true to this text by changing the meter to 6/8 at measure 102, quickening the tempo significantly, using large percussion forces, including cymbals for the first time, and adding a previously unheard boisterous, cinematic quality to the orchestration, all emulating the boldness of this particular stanza. There is a new motive added to this verse as well—a short, jaunty, march-like melody that bounces

³⁰ Clayborn Winfield Price, *Lost in the Revival: The Sacred Choral Music of Cyril Bradley Rootham (1875-1938)*. Diss. U of South Carolina, 2010. Ann Arbor: ProQuest LLC, MI. 27.

along to represent a proud soldier marching off into battle. This theme is played by the first bassoon, an appropriate timbre for the melody, shown in Example 5 below. Rootham includes a playful countermelody in the second bassoon as well. This motive is then mirrored by the choral forces as seen in Example 6 below. For the listener, this may be the most memorable tune from the work.

Example 5. *For the Fallen*, mm. 110-112



Example 6. *For the Fallen*, mm. 114-116

They went with songs _____ to the bat - tle,

They went with songs _____ to the bat - tle,

Similar to the opening, Rootham does not spend a significant amount of time setting this stanza, a brief twenty-three measures of text, as if he is anxious to move on to the apex of the poem, the fourth stanza.

They shall grow not old, as we that are left grow old:
 Age shall not weary them, nor the years condemn.
 At the going down of the sun and in the morning
 We will remember them.

There is a brief amount of instrumental music that separates verses three and four at measure 135, but there are similar qualities to the previously presented material that occur including both a key and meter change at measure 139. There is also a familiar nature to the counterpoint. The tenors and sopranos sing counter-melodies to one another, followed shortly by the altos and basses in the same fashion. The newest element here is a telescoping text. By stacking the first two lines from the quatrain throughout the first fourteen measures of this verse, a more complicated texture is created, shown below in Example 7.

Example 7. *For the Fallen*, mm. 147-149

The musical score for Example 7, measures 147-149 of "For the Fallen", is written in 4/4 time. It features four staves: Soprano, Alto, Tenor, and Bass. The lyrics are stacked across the staves, with some words appearing on multiple staves to create a telescoping effect. Dynamics include *f* (forte) and *dim.* (diminuendo).

Soprano: Age — shall not

Alto: *f* Age shall not wea - ry them, nor the years, — the

Tenor: *dim.* grow not — old, as we that are left grow

Bass: *f* They shall grow not old, *dim.* as we that are left grow

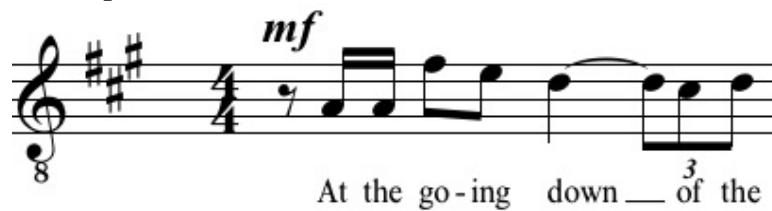
At measure 153, a brief two-measure break precedes what sounds reminiscent of an eighteenth-century work, complete with a short, four-measure fugato subject between the choral forces, and buoyant contrapuntal writing for strings, woodwinds, and horns. The text becomes telescopic, reminiscent of a *missa brevis* in the style of Franz Joseph Haydn. In his own writing on teaching, Rootham

describes his view of composition. "If a vocal melody is set for three or four-part writing, then the student is expected to study a Mass or a madrigal, a chorale of Bach, or a chorus from Purcell or Handel, according to the style of the question, before a note be written down."³¹ The entrance of the basses on the text "At the going 'down of the sun and in the morning We will remember them" opens the fugato subject between the basses and tenors, separated by a perfect fourth, as shown in the entrances in Examples 8 and 9 below. Before the altos and sopranos mimic this fugato in m. 161, Rootham inserts a short reminder in the soprano voice on top of the tenors' fugato subject.

Example 8. *For the Fallen*, m. 155



Example 9. *For the Fallen*, m. 158



Both the basses and tenors remind the listeners that "They will not grow old, Age shall not weary them." These short musical interjections only bear similar rhythmic structures, with no resemblance in melodic content, thus eliminating the possibility of a counter-subject in the fugue. Knowing that the text is paramount to Rootham,

³¹ Cyril Bradley Rootham, "Theoretical Teaching: Some Suggestions For Reform," *The Musical Times* 67, no.1006 (1926): 1080.

one can only imagine that the telescopic nature of the setting represents conversations amongst loved ones left behind, reminding themselves of the proud cause for which their sons died. He concludes this verse with one of the largest climatic moments of the work thus far. He begins collecting the choral forces from their contrapuntal state into a more homogenous one with shorter, more concise imitative figures, all cultivating to the final cadence of the verse, accompanied by a five-measure pedal point on the V chord, and reaching the conclusive statement of “We will remember them” in strict homorhythm on the tonic. Though only twenty-four measures long, this passage elevates the composition to new heights of splendor and mastery. One also sees the importance of this fourth stanza as the apex of the entire poem, and Rootham cared for this by bringing an element of climactic centrality to the music, just over the halfway point of the entire composition.

The latter half of the composition begins with a few conclusive measures of instrumental segue, implementing thematic material from the opening measures of the piece. Most importantly, the tone shifts in the next stanza, and rightfully so.

They mingle not with their laughing comrades again;
They sit no more at familiar tables of home;
They have no lot in our labour of the day-time;
They sleep beyond England's foam.

The heavy realization of the tragedy of war and casualty is sensed through Rootham's setting of this fifth quatrain. A call for *meno mosso* in the composer's hand, a half-step modulation from the previous verse, and the thinnest texture in both the orchestral and choral forces moves the listener to the grave nature of the text. He sets the opening three lines of the stanza by writing for a solo or semi-chorus and distributes them between the soprano, alto, and bass voices with

sopranos singing the first line, altos the second, and basses the third. At measure 194, Rootham sets the final line of the verse for the full chorus in homorhythm, even implementing a meter change from 4/4 to 6/4 to elongate the phrases. All parts including vocal, strings, and some woodwinds move in block chords, creating a wash of color and sonic texture. Cutting through is the haunting melody written for the horn, for which the composer leaves a note “solo: express in free rhythm.” Choosing wisely the timbre of the horn for this melody, Rootham creates a mesmerizing and reverent moment in these thirteen measures. To conclude the vocal writing, the chorus ends not on the C#-minor chord that has permeated the first twelve measures of this line, but on a C#-major chord, implying a hopeful pride in the sacrifice of the soldiers. This leads into a closing orchestral segue, quoting some of the opening thematic material and quietly moving the listener into the penultimate quatrain.

In one of the most abrupt shifts in tone, measure 211 calls for an allegro tempo at 120 beats per minute, a metric shift from 4/4 to 2/4, and a modulation, highlighting the glorified stature of the fallen soldiers discussed in Binyon’s sixth stanza.

But where our desires are and our hopes profound,
Felt as a well-spring that is hidden from sight,
To the innermost heart of their own land they are known
As the stars are known to the Night;

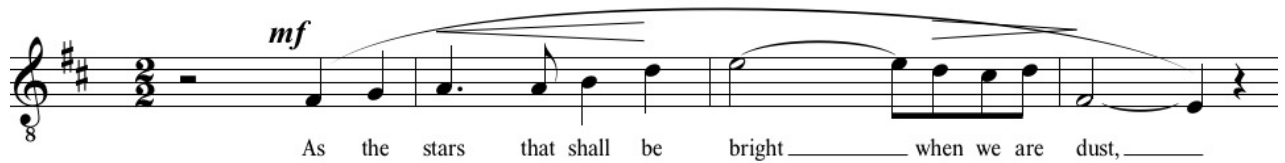
Adding more clarity to the text, Rootham reverts back to two other techniques, unison and homorhythm, though there are brief departures from the unison in this passage. This is an important distinction from the setting of the fifth stanza, which utilized polyphonic textures to explore the themes in the poetry. This verse also

calls for the return of a dense orchestral texture, another characteristic that is consciously explored in Rootham's composition. The stanza is set briefly, as was the previous stanza, utilizing only twenty-seven measures of choral singing. This brevity lends itself well to the coming concluding stanza, where Rootham synthesizes all of the aforementioned techniques over the course of sixty-eight measures, the longest setting of any verse of Binyon's poem.

As the stars that shall be bright when we are dust,
Moving in marches upon the heavenly plain,
As the stars that are starry in the time of our darkness,
To the end, to the end, they remain.

Unseen in the previous measures, sopranos sing the entire quatrain as means of introduction to the text at measure 240, as if they function as a narrator bringing the story to the audience. Prior to the soprano entrance, two brief measures segue from stanza six into this final verse. The most noticeable shift comes in the metric alteration. The music moves from a 2/4 meter to a 2/2 with the pulse remaining the same, immediately adding a natural legato to the section. He couples this unison soprano line with a trimmed down orchestration, and, of note, the woodwinds remain in a strict triplet pattern for over forty measures. This creates a fresh rhythmic juxtaposition against the duple meter in all other parts and brings out the multiple triplet figures in the choral parts. This verse also returns to polyphony and canonic imitation, another stark contrast from the previous stanza. There is only one moment of strict canon throughout the entire passage, nonetheless. It occurs between the sopranos and tenors at measure 240 and measure 256, as shown below in Examples 10 and 11.

Example 10. *For the Fallen*, mm. 240-242



Example 12. *For the Fallen*, mm. 304-308

The musical score for 'For the Fallen' (mm. 304-308) is written for eight vocal parts: Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1, and Bass 2. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are 'To the end they re-main.' and 'To the end, to the end they re-main.' The music features dynamic markings (p, mf, f, ff) and tempo markings (rit.).

As the work began with an extensive orchestral prelude, it is only fitting that it ends with one as well. Though much shorter than the opening material, one can appreciate Rootham's masterful scheme of dividing the stanzas using orchestral material.

CHAPTER FOUR

Thematic and Harmonic Content

Due to the large scale of *For the Fallen*, it seems appropriate to provide a simple overview of the thematic and harmonic interests found within the work. In an article written by Rootham's grandson, Dan Rootham characterizes his general compositional style: "A presence of modalism can be found in much of his music as well as, in the later works, harmonic parallelism and bitonality. His harmonies with their unexpected twists and bitonalities, could be criticized for a lack of spontaneity and he is sometimes in danger of repeating himself."³² Upon first listen, one can hear the glimmers of the fading Romantic era infused with a progressive harmonic palette. This sonorous blend lays a rich foundation for the emotive nature of the poetry.

A skilled orchestrator, Rootham set the opening forty-three measures for orchestra alone. The first nineteen measures are set as an incipit of sorts, creating a reverent and Requiem-like atmosphere. The warm combination of trombones and trumpets supply the accompaniment, the kettle drum giving the ominous perfect fourth on A and D, and the rich solo viola supplying the chant-like phrase in honor of the fallen. *The Times* review of the work states, "A quotation from the plainsong of the Mass for the Dead has a prominent part in the introduction and is referred to

³² "Cyril Rootham," *Wikipedia*, Wikimedia Foundation, 15 Oct. 2017, en.wikipedia.org/wiki/Cyril_Rootham. Accessed 15 Dec. 2017.

effectively from time to time.”³³ The harmonies weave through a D minor tonality, sporadically incorporating G minor, C major, and A minor chords. The closing measures of the incipit reveals a common cadence found throughout the work, the Picardy third, creating a D-major chord.

After the incipit, the thematic material is introduced. Four measures in length, this opening material will be repeated throughout the work in both choral and orchestral parts (shown below in Example 13, strings only). Most noticeable about this theme is its D Dorian mode and harmonic density.

Example 13. *For the Fallen*, mm. 20-23

The musical score for Example 13 shows five staves: Violin I, Violin II, Viola, Cello, and Double Bass. The key signature is one flat (B-flat) and the time signature is 4/4. The score spans five measures. Violin I and Cello parts are marked 'div.' (divisi) and 'pp' (pianissimo). Violin II is marked 'pp'. Viola and Double Bass are marked 'p' (piano). The thematic material consists of an A-minor seventh chord (A, C, E-flat, G) in various inversions. In measure 20, Violin I and Cello play the chord in third inversion (G, A, C, E-flat), while Violin II and Viola play it in second inversion (C, E-flat, G, A). In measure 21, Violin I and Cello play it in second inversion, while Violin II and Viola play it in third inversion. This pattern repeats in measures 22 and 23, with the parts alternating between third and second inversion. In measure 24, the parts play the chord in first inversion (A, C, E-flat, G). The Double Bass part plays a sustained A note throughout the five measures.

As seen in Example 13, the thematic sequence consists of an A-minor seventh chord, alternating from third to second inversion and then returning to third inversion. In a sequential fashion, this pattern is repeated in the next four measures, transposed up

³³ “For the Fallen,” Review, *The Musical Times*.

a minor third, creating a C-minor seventh chord alternating between third and second inversions. Four measures later, the sequence is transposed up a final time, this time with an Eb-major seventh moving between third and second inversions. All of this occurs above a D pedal in the double bass and kettle drum, creating a sense of angst over what would normally be a lovely progression. These opening moments highlight the harmonic characteristics Dan Rootham outlines in his article. The purpose for addressing the harmonies here is to draw attention to not just the distinct tonality, but also the melodic content played by the violins. This brief, stepwise motive will occur throughout the work, and functions as a sinuous theme in the piece. Rootham closes the orchestral prelude with a Picardy third, creating a D-major tonality, a common harmonic occurrence throughout the work.

A mixture of abrupt shifts in tonality occur as the text begins in measure 44. The brief setting of the first stanza ends with one of the earliest moments of text painting. “Fallen in the cause of the free.” Rootham sets the final word of the line on a boisterous A-major chord utilizing homorhythm and a *fortissimo* dynamic marking, accompanied by full orchestra, with a reinvention of the stepwise theme before returning to the home tonality of D minor. See Example 14.

Example 14. *For the Fallen*, mm. 54-57

The first system of the musical score for 'The Song of the Shovel' features the following parts and markings:

- Violin I:** Starts with a whole rest, then plays a half note G4 (with a sharp sign) and a half note A4. Markings: *non div.*, *ff*, and *div.* with a crescendo hairpin.
- Violin II:** Starts with a whole rest, then plays a half note G4 (with a sharp sign) and a half note A4. Markings: *non div.*, *ff*, and *div.* with a crescendo hairpin.
- Viola:** Starts with a whole rest, then plays a half note G4 (with a sharp sign) and a half note A4. Markings: *non div.*, *ff*, and *div.* with a crescendo hairpin.
- Soprano:** Starts with a whole rest, then has a half note G4 (with a sharp sign) and a half note A4. Markings: *ff*.
- Alto:** Starts with a whole rest, then has a half note G4 (with a sharp sign) and a half note A4. Markings: *free.*, *ff*.
- Tenor:** Starts with a whole rest, then has a half note G4 (with a sharp sign) and a half note A4. Markings: *free.*, *ff*.
- Bass:** Starts with a whole rest, then has a half note G4 (with a sharp sign) and a half note A4. Markings: *free.*, *ff*.
- Cello:** Starts with a whole rest, then plays a half note G3 and a half note A3. Markings: *free.*, *ff*, and *div.* with a crescendo hairpin.
- Double Bass:** Starts with a whole rest, then plays a half note G3 and a half note A3. Markings: *ff*.

E minor becomes the tonic for the second stanza. Not only is the tonal center shifting, but through the texture a new two-measure theme is introduced. Example 15 displays this motive.

Example 15. *For the Fallen*, mm. 60-61



The beckoning call of this theme and the composer's choice to use the trumpet solidify the militant aspect of this verse, complete with the entrance of the side drum. The rhythmic structure that is present becomes a theme of its own as it is passed throughout the orchestra over the next twenty measures, sometimes bearing the original melody, sometimes just the rhythmic motive. Beginning with the entrance of the text at measure 62, there appears a Brahmsian chromatic third sequence beginning on E minor, followed by G major, Bb major, Db major, Fb major, A major, C major and then returning to E minor. Harmonically, Rootham begins showcasing his mastery over the compositional art form and pays homage to the masters who came before him. The vocal lines support this progression by means of their polyphonic tapestry, adapting and modulating along with the orchestra. A brief moment of C# minor in measure 72 is followed by its relative major of E major in measure 73, the key that will remain for the conclusion of the second stanza.

The final two lines of the second quatrain beginning in measure 82 comprise the first musical section that Rootham begins in a major key, and rightfully so.

"There is music in the midst of desolation" opens the section and features a

prominent harp part and unison sopranos to set the tone. Worth noting is the lack of motivic material found in this section. The composer seems to focus his attention on the impressionistic harmonic progression to aid in the ethereal quality of the text.

Upon first listen, one may anticipate this section remaining in E major, but in measure 84 the music shifts from a D-major seventh chord to an E-minor seventh chord by using the D as the common tone in the celli. The quality of the E major is also shifted by the altering of the G# to G natural in the violin two and viola parts in measure 84, interestingly, on the word “desolation.” This E-minor seventh chord leads into measures of glorious tonal instability using the following chord progression: C# half-diminished seventh, A minor, E minor, C major, A major, C# minor, F# minor, and concludes with a C#-major chord using a picardy third, a technique that has occurred previously. Two other compositional aspects are worth noting here: the first is the concert E pedal above this chromatic progression played by the trumpets in F. The second is the use of the descending chromatic line in the cello part that accompanies the progression until the cadence point which calls for a whole-step from G# to F# followed by the new tonic, C#. Over the course of only eight measures, the tonality has shifted dramatically. Using the series of inversions in the harmonic progression, Rootham seamlessly maneuvers the listener through an unstable tonal land. The tonic remains in C# for the men’s entrances on “And a glory that shines upon our tears,” traveling through more inverted seventh chords until the cadence point on C# major, as before.

What comes in measure 94 is another brilliant example of Rootham’s compositional technique. As if to emphasize the text, which is repeated in all of the

choral parts, the music shifts suddenly into F major. He accomplishes this subtly by enharmonically spelling the double bass's C# to Db, creating yet another chromatic third relationship and guiding the verse into a fresh new key. As before, F major only lasts for two measures before it is quickly transformed into F minor, paralleling the previous progression. Though the progression is altered slightly, it bears the resemblance of the first declaration of the text, using inversions and a half-step descending bass line. The primary difference in this section is the use of expanded forces, both vocally and instrumentally. Mimicking the conclusion of the first passage, this one also ends with a Picardy third, although this time a half-step higher on D major. This D-major chord serves as the dominant of the upcoming G major for the third stanza: the key which Rootham developed in the orchestral postlude from the second verse. The work also returns to its use of thematic material introduced in the postlude of the second stanza and fully developed in the third.

Rootham sets the third stanza of text with a contrasting tone. The use of a buoyant 6/8 time signature, dotted rhythmic structures, and a lively tempo marking assist in this change. One must take notice of an interesting score marking from Rootham at the bottom of the page. See Example 16 below.

Example 16. *For the Fallen*, Orchestral Manuscript, pg. 18

[The national melodies marked thus (" ")]
 should be distinct. ~ ~ ~ 7

It reads, "The national melodies marked thus should be distinct. CBR." *The Times* review provides further insight into Rootham's marking. "While at the words 'They went with songs to the battle, they were young, Straight of limb, true of eye,' the orchestra makes combined use of fragments from 'The girl I left behind me,' 'Men of Harlech,' 'The Campbells are coming,' 'The British Grenadiers,' and the rattling old Irish tune 'Garryone.'" ³⁴ Rootham manages to quote these five melodies simultaneously, using different areas of the orchestra, in only nine measures.

The other interesting aspect of this section is the juxtaposition of two different meters. One notices the 2/4 for some of the quotations while the chorus, strings, and other select members of the orchestra remain in 6/8. This creates a hemiola that adds a significant amount of interest to the stanza. Example 17 and Example 18 below reveal these quotations.

³⁴ "For the Fallen," Review, *The Musical Times*.

Example 17. *For the Fallen*, Orchestral Manuscript, mm. 114-116

The image shows a handwritten musical score for the piece "For the Fallen", measures 114-116. The score is written on multiple staves. A large red oval encircles the first two staves, which are marked with "ff" and "marcato". Above the first staff, the word "Garyone" is written in red. Below the first staff, the word "marcato" is written in red. The third staff has a red circle around a specific note, with the text "The Campbells are Coming" written in red above it. The fourth staff has a red oval around it, with the text "The British Grenadiers" written in red below it. The score includes various musical notations such as notes, rests, and dynamic markings like "mf" and "ff".

ff "marcato" "Garyone"

"marcato"

"The Campbells are Coming" "marcato"

"The British Grenadiers"

Example 18. *For the Fallen*, Orchestral Manuscript, mm. 117-122

The image shows a page of an orchestral manuscript for the piece "For the Fallen". The manuscript is written on multiple staves, with various musical notations including notes, rests, and dynamic markings such as "marcato". Four specific sections of the music are highlighted with red ovals and labeled in red text:

- "The Girl I Left Behind Me"**: This section is circled in red and includes the word "marcato" above the staff.
- "Men of Harlech"**: This section is circled in red and includes the word "marcato" above the staff.
- "The Campbells are Coming" (cont'd)**: This section is circled in red and includes the word "marcato" above the staff.
- "The British Grenadiers" (cont'd)**: This section is circled in red and includes the word "marcato" above the staff.

These nine measures are important to the nationalistic quality of this music and this stanza in particular, proclaiming the soldiers brave march into the brutal conflict. An expressive moment is worth noting that occurs on the word "fell" within the final line of the stanza. On the words "They fell with their faces to the foe," Rootham inserts an Ab-augmented, causing brief tension and providing another example of text painting as the music represents the dying soldiers. Despite this quick departure from the harmonic home of G major, Rootham concludes the stanza

with a powerful cadence in the dominant key of D major, as if praising the bravery of the soldiers.

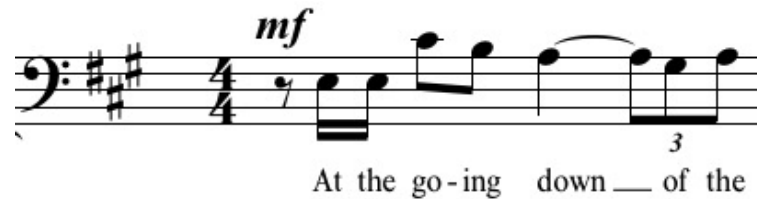
A quick two-measure orchestral interlude in D major moves the work into the fourth stanza. An interesting harmonic shift takes place here as the new stanza begins, a technique that Rootham has masterfully showcased at the change of every stanza thus far. The orchestral interlude occurs in D major with the new stanza set in C major. To navigate this transition, Rootham begins the quatrain with a G dominant seventh chord, which functions as the dominant in the new key. He accomplishes this by lowering F# to F natural, as the key signature would suggest. This allows for a subtle, yet important harmonic mood for this pensive stanza.

The first line of the stanza is met with a familiar technique: the sequence. This particular sequence is in four-measure groups, beginning in C major, then moving to D minor, concluding in Bb major. The sequence consists of two measures of the dominant sonority of these keys moving into the tonic of each sequential group, coupled with the contrapuntal nature of the chorus and telescoped text. The opening line concludes with a four-measure progression on E major, which the listener learns is the dominant of the upcoming A-major tonality for the final two lines of the quatrain.

The second half of the stanza occurs in A major and is met with an instruction for *meno mosso* and a significant tempo change to a slower 66 BPM. Though there is a tempo shift, the pulse seems to quicken as the predominant note value for the orchestra is the eighth note. As mentioned in chapter three, the brief theme, shown below, is transformed and quoted throughout the remainder of this stanza,

occurring in both the fugal texture of the chorus and the orchestra. He uses this theme to shape the melodic and rhythmic structure of the end of this fourth stanza.

Example 19. *For the Fallen*, m. 155



Worth noting is the interesting texture created not only by the use of this theme throughout this section, but also the counterpoint created by the cellos and double basses. Upon studying the orchestral score, one discovers that while the other members of the orchestra find themselves doubling the chorus *colla parte*, quoting the theme, or simply filling harmonic needs, the cellos and double basses have a completely separate counter melody. For even more emphasis, Rootham doubles this line at the octave between the two parts. The overall rhythmic structure of this counter melody is based on moving eighth notes with occasional triplet rhythms, thus tying it in to the rhythmic pattern of the theme. Below is a brief, two-measure example of this.

Example 20. *For the Fallen*, mm. 162-163



The first nineteen measures include two six-measure progressions that essentially mirror each other, all while remaining within the realm of A major. The quarter note pulse acts as a vessel for harmonic change, as each new beat brings a new chord with it. The eighth note rhythmic structure that permeates these measures creates passing notes in between these larger pulses and chord changes. After these nineteen measures, the chorus begins to gather strength as they all sing the same text, “We will remember them,” and the harmonic progression moves into a new pattern, still on quarter note pulses, with each beat bringing a new harmony. This short section only lasts four measures, leading into a climactic finish with the choral fugato returning at quicker repetitions, only two and three beats apart and the overall harmonic pulse slowing to two beat changes. It concludes with a five-measure pedal on the dominant E major, with chorus soaring above in a massive, homorhythmic proclamation of “We will remember them.”

Just over halfway through the composition, being completely aware of the centrality of this stanza and this line in particular, Rootham created one of the most dramatic and powerful musical moments of the work as an homage to the fallen soldiers, mainly through the use of the compositional techniques of fugue, tempo rubato, telescoped text, harmonic sequence, and pure creative harmonic progressions. This leaves the listener and musician alike to ponder on the sacrifice of the men who went into battle, “straight of limb, true of eye, steady and aglow.”³⁵

³⁵ “Laurence Binyon,” *Poetry Foundation*.

As seen in previous sections of the work, Rootham concludes this stanza with a short orchestral postlude, brilliantly synthesizing some of the thematic material from previous sections. Interestingly, the composer juxtaposes both the theme from the opening orchestral material, played here by the strings, shown in Example 21, and the theme that becomes prevalent in the orchestral prelude of the second stanza, played here by the trombones, shown in Example 22. Not to be overstated, this technique of using thematic material as sinew amongst the sections of this work create unity within the piece.

Example 21. *For the Fallen*, mm. 178-179

a tempo [8ve-----]

div.

non div. *div.*

non div.

Example 22. *For the Fallen*, mm. 178-179

The image shows a musical score for two trombones. The key signature is A major (two sharps: F# and C#). The time signature is 4/4. Trombone 1 is in the upper staff, and Trombone 2 is in the lower staff. Both parts feature triplet eighth notes in measures 178 and 179, followed by a half note in measure 180. The notation includes stems, beams, and slurs. There are also some isolated notes in the lower staff in measures 178 and 179.

Ever committed to the clarity and affect of the text, Rootham eased the listener into the fifth stanza with a sense of reverence. The opening line of the quatrain grounds the audience by saying, “They mingle not with their laughing comrades again.” Following his glorious homage to the fallen soldiers on a boisterous A major, Rootham called for a long diminuendo over the next six measures to bring the listener back to earth. He utilized the orchestral postlude and a series of secondary dominant chords to transition the work into G minor where it only remains for a brief three measures.

As the opening line of the verse begins, there is a haunting Eb6 chord, functioning as the VI of G minor, that opens the section. This feels a bit unstable after the solid tonal territory the piece has traversed over the last six measures. Again, communicating the pensive and mournful affect of this verse is Rootham’s goal, so the mysterious sonic quality of this inversion is clarified. The orchestra is trimmed down to the strings and trumpets, who are supplying long, sostenuto chords beneath the unison, chant-like melody of the sopranos. After each vocal line, the woodwinds supply the short quotation of the theme from the opening orchestral prelude. One can see his desire to treat these opening lines of the verse as a chant as

he calls for a pianissimo dynamic and “Solo or semichorus, sotto voce in free rhythm.”³⁶ The first three lines of the stanza are chanted in this same manner, except that the altos sing the second line and the basses sing the third.

Harmonically, another sequence appears. It lasts three measures and occurs beneath the three vocal lines mentioned above. It contains the following progression: VI6-i-VI6-VII-VI6 and moves down by a whole step for each line from G minor, to F minor, to D# minor, which is Eb minor enharmonically spelled. The chorus doubles this idea by singing identical melodies down a whole step. This is a masterful choice by the composer as it draws the ear downward, reminding the listener of the reality of the soldiers’ sacrifice. Below are the three vocal lines mentioned.

Example 23. *For the Fallen*, mm. 185-187

sotto voce: in free rhythm

pp

They min-gle not with their laugh-ing com-rades a-gain;

Example 24. *For the Fallen*, mm. 188-190

pp

They sit no more at fa-mil-iar ta-bles of home;

³⁶ Cyril Bradley Rootham, “For the Fallen,” 30.

Example 25. *For the Fallen*, mm. 191-193



The verse now approaches its final line, “They sleep beyond England’s foam.” This line protrudes from the poem with its use of the metaphor of “sleep” to death and its location in “beyond England’s foam:” powerful prose that demands a particular sensitivity in its musical setting. Rootham delivered this by the use of several compositional techniques, many of which are reprises of previously discussed methods. The sostenuto atmosphere continues with the strings and low woodwinds, providing support for the chorus and solo horn. Incredibly, the listener is met with the identical musical material from the opening measures of the piece. Only this time the composer has moved down a half step to C# minor as opposed to the opening key of D minor. The 6/4 time signature and solo chant-like line--this time played by the horn as opposed to the viola in the introduction, have also returned. The same harmonic progression and harmonic rhythm is also in place, moving from i-v-iv-i-VII-i-iv-i-v-iv-i-iv and finally concluding with a C# major chord which creates a hopeful affect for the listener.

Above this progression, doubling the harmonies below, is the chorus, who reiterates the text “They sleep” two times in hymn-like homorhythm before concluding with “They sleep beyond England’s foam.” The tenors aid the orchestra in the Picardy third of the C# major chord by resolving their F# to an E#. Not surprising is the brief four-measure orchestral postlude, which quotes the same

thematic material as the opening measures of the piece, carefully moving through a short progression that leads into the coming D major for the sixth stanza. Following the pattern of every previous musical section, this postlude gives conclusion to this verse and moves the work forward into the next quatrain.

Rootham makes an important change as the piece approaches its final measures. He essentially combines the final two verses into one section. Whereas he delineated all previous verses by an orchestral interlude, it appears he chose to combine these final verses, which poetically seems to be the most appropriate musical representation. This is also the only point in the poem that the author chooses a semi colon as punctuation between the verses, creating the literary idea of continuation. Rootham highlights this musically in several ways. Though he elides the two verses musically, there is enough material to unearth in both.

The sixth stanza's musical characteristics hinge on its opening word, "But..." As the previous verse brought the listener into a solemn, pensive state, this verse triumphantly states that the soldiers shall be remembered as well "As the stars are known to the Night;" He captures this spirit by an abrupt shift to a 2/4 meter, an *allegro* tempo marking, and the denotation of the quarter note equaling 120 BPM. Rootham energizes this section even more by calling on the full orchestra, the strings moving in a flurry of tremolos arpeggiating the harmonies supplied by the rest of the orchestra. The brass section sustains the harmonic progression and rhythm in long, tied groupings. The woodwinds find themselves doubling the chorus.

The chorus, as previously stated, utilizes unison, homorhythmic singing throughout the section. Rootham's use of unison throughout *For the Fallen* is one of tastefulness and effectiveness. It seems that the moments within the poetry he seeks to pronounce the most are set to unison, and here, the majority of the stanza receives that treatment, with a few momentary exceptions.

Harmonically, Rootham set this verse with more ambiguity than seen previously. The verse utilizes the key of D major, but only as a means to minimize the accidentals. Very little of the twenty-nine measure section can be analyzed in D major. Using a series of inverted chords, it traverses through several harmonies including E minor, Bb major, F minor, D minor, B half-diminished, G major, and B minor. What is most important to recognize is the chromatic third relationships. Though harmonically the progression seems arbitrary, sonically, there is a connective tissue that is distinct, yet difficult to identify. This is the mastery of Rootham's style.

The choral rhythms displayed here create a wonderful, asymmetrical characteristic that serves the text and the syllabic stress intended by both poet and composer. The use of ties aid in accomplishing this. Each phrase is set in five-measure groupings, an odd length for the simple 2/4 meter: another display of Rootham's careful attention to clarity of text.

Worth noting is the absence of any thematic material from previous sections. It is difficult to determine the composer's intentions within this verse. With its brevity, lack of previously used material and orchestral interlude, one could assume

that this was written in a brief time period and serves to catapult the piece forward into the final and most extensive quatrain.

The final section of the piece boasts some of the most riveting musical moments throughout its seventy-three measure span. For clarity, it will be discussed and divided into two sections, the first being the *allegro*, imitative choral section beginning in measure 240, the second being the *adagio* conclusion beginning in measure 298, complete with the SATB chorus in divisi and an orchestral postlude. As previously stated, this is the longest exploration of any of the verses set by Rootham. He has showcased his sense of drama and textual proficiency throughout the piece, and the final verse synthesizes these concepts.

The *allegro* section takes on a new quality than that of the previous stanza by beginning in a 2/2 time signature. The metronomic pulse remains the same, but the half note being the primary unit adds a characteristic of lilt and legato that the previous 2/4 meter did not contain or require. Though the composer continues using the key of D major for this final section, it cannot be analyzed as such. This stanza boasts the most progressive of harmonic intricacies and to attempt a chord by chord analysis would be unnecessary. It aurally presents glimmers of the progressive style of British composers Elgar and Vaughan Williams.

This section utilizes an imitative technique in the vocal writing that is not present in the rest of the work. The busy nature of this writing lends itself well to the closing measures of the piece, as they are filled with unison and homorhythmic part-writing. Another aspect of this closing stanza is the orchestral texture. Rootham created a palette of terraced orchestration that begins with strings, woodwinds and

harp. The brief interjection of the celli at measure 243 foreshadows the coming countermelody that appears at measure 247 and remains for the majority of the section. The texture continues to expand at measure 256 with the entrance of the horns and double bass. This is also the first entrance of both the tenors and altos. The basses enter in tandem with the tubas at measure 263, forming a compositional pattern of pairing voices with instruments throughout this imitative section. The trumpets join in measure 267, followed by the final instrumental entrance, the trombones in measure 274. This stepping stone style of adding instruments provides a natural crescendo, reminiscent of the 18th century technique of terracing. Rootham used this technique to continue giving clarity to the text, even in the midst of his most intricate compositional moments.

Rootham gathered the vocal and orchestral forces into homophony for the closing line of “To the end, to the end, they remain.” This proves to be refreshing after the busyness of the previous measures, and more importantly, it adds significant weight to this line of text. There is a brief moment of a cappella singing in unison at measure 291, which does not occur anywhere else in the piece, and by its absence, is extremely effective. This leads into a decisive C major, where the return of the opening thematic material is present in the orchestra, only this time in a major key, as opposed to the opening D minor, representative of the mood of the poetry. Another repetition of “To the end they remain” occurs, followed by the juxtaposition of both the opening theme and the second theme from “Solemn the drums thrill” found in the trumpet part. See Example 26 below.

Example 26. *For the Fallen*, mm. 298-299

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F 1

Horn in F 2

Trumpet in F

Rootham closed the work with wonderful compositional feats, the first being the use of the viola theme from the opening measures, this time in D major as opposed to D minor, the parallel technique that he will use to close the piece. Secondly, in the only moment of choral divisi in the work, Rootham decided to split into eight parts to repeat “To the end, to the end, they remain.” These five measures of choral writing prove to be a moving statement of reverence for those lost in battle. This builds into a D major chord and the work closes as it began, with the concise whole step theme of the opening measures, only this time, in D major as opposed to D minor, a stirring homage to the memory of his countrymen.

CHAPTER FIVE

Performance Considerations

This study of Rootham's *For the Fallen* serves as a guide to enlighten the choral community of its worth. There is a level of accessibility to the work that should make it attractive to choral musicians, but it is coupled with challenges. This section will briefly outline what the author considers benefits and difficulties of performing this work. In addition, two conductors from the United Kingdom have offered insight into their own amateur performances of the work, and these will serve as references below.

The more subjective qualities of the work include its beauty, moving poetry, lush harmonic content, and dramatic characteristics. These are qualities all choral musicians seek in their performances, but opinions may vary on *For the Fallen's* possession of them.

The piece contains characteristics that make it accessible for many choirs, amateur and professional alike: the first being that of the choral writing. Though the harmonic progressiveness of the turn of the twentieth century can be challenging, the choral writing remains relatively simple. A chorus will have to navigate through accidentals and unfamiliar rhythmic patterns due to Rootham's attention to text stress, but nothing that quality preparation cannot aid. The tessitura is moderately expansive but doesn't offer any challenge that a competent ensemble cannot handle. The mixture of counterpoint and homophony throughout the work, as discussed in

the previous chapters, also creates more accessibility. The moments of complicated polyphony in the fourth and seventh stanzas could prove difficult, but the majority of the choral writing moves in homorhythm or paired voicings, allowing for efficient rehearsal techniques.

The brevity of the work can also serve as a benefit to the performer, allowing for more works of a similar nature to be performed on one concert, which is always valuable when programming. The composer calls for the work to last anywhere between sixteen and eighteen minutes. In terms of tempo and metronomic markings, which can obviously effect the length of the work, the composer leaves a note for the performers in his manuscript orchestral score. "The M.M. marks throughout are intended to convey an idea of the mean time at any moment. It has been found impossible to denote all the little variations of time which will naturally occur to any conductor who follows the meaning of the words as well as the rhythms of the music."³⁷ This permission of sorts allows for much freedom in the interpretation of the specific metronomic changes throughout the work.

In terms of the orchestration, the brilliant writing makes for an enjoyable and relatively accessible score for the players. In the same light as the vocalists, the orchestra will navigate through challenging rhythmic areas, especially as tempos shift and quicken. The true challenge of the orchestration comes in the requirements for musicians which will be discussed below.

The challenges, though worth the effort, must be considered when programming *For the Fallen*. Overall, the numbers required of the orchestra is a

³⁷ Cyril Bradley Rootham, "For the Fallen."

challenge for any budget or resource-deprived organization but a necessary factor for the success of the performance. A minimum of twenty-six players is necessary to cover all parts. The brass plays a vital role in thematic content and harmonic texture of the work, so the absence of these instruments would diminish the effect of Rootham's orchestration. The size of the percussion section is significant but can be covered by one or two musicians on multiple instruments.

The availability of scores and resources on the work is also a limiting factor of performance. Alistair Jones, former conductor (1984-2015) of the Chiswick Choir in London, has written a brief essay on his journey into performing *For the Fallen*. Mr. Jones's quote below gives insight into the difficulty of locating the necessary resources for performance. "Now here was a work I knew I had to perform and set about researching the performing materials. It will not surprise members of the BMS that this was not an easy task. I discovered that Stainer & Bell had some Rootham in its hire library and the librarian was very helpful in ascertaining that the publisher of *For the Fallen* had been Novello. I made a fruitless call to Novello Chester and was told that they had never heard of Rootham! Other sources also confirmed that Novello had been the publisher when the work went into print in 1915. A member of my choral society, The Chiswick Choir, obtained a copy of the vocal score – he refuses to tell me the source, and this Novello copy is itself of interest. It was clearly used by a member of the CUMS chorus at the premier. It has the date and performance information inscribed in a neat hand at the top of the first page; First performed 14th March, 1919, in Guildhall, Cambridge, by C.U.M.S. and

signed H. Shaw.”³⁸ See Appendix I for a detailed interview of Mr. Jones’s preparation of the work.

Chiltern Music, a part of the Cathedral Music publishing company in the UK, currently offers printed vocal scores of the work for a moderate price. Cathedral Music specializes in selling and publishing out of print or difficult to find church music. This remains the only printed vocal score of the piece, and obtaining copies is simple enough through the Cathedral Music website.

Continuing in the discussion of the printed music challenges, one of the largest issues is the availability of the full score and instrumental parts. Currently, there is no typeset version of the full score of *For the Fallen*, only copies of the handwritten manuscript. Though obtaining a copy of this through Cathedral Music is simple, navigating through the score for a performance could prove quite difficult. Though Rootham’s handwriting is relatively neat, the copied version tends to blur and pixilate notes and score markings from the composer. Dan Rootham has mentioned his desire to complete a typeset version of this work in the future, thus aiding in the performance for future choral musicians.

The current recordings of *For the Fallen* available are also minimal. In 2011, the Chiswick Choir recorded an amateur performance with orchestra and this recording is available through the website. The only professional recording of this work was recorded in 1987 by the Sinfonia Chorus, BBC Northern Singers, the Northern Sinfonia of England under the director of Richard Hickox. Both of these

³⁸ Alistair Jones, “Resurrecting Rootham and Parry—A Voyage of Discovery,” *Music Web International*, http://www.musicwebinternational.com/classrev/2011/Apr11/Rootham_Parry.htm. Accessed 12 Dec. 2017.

resources have proven to be vital in this study, as each have provided realistic outcomes of various levels of performers.

In no way is it the author's intention to make Rootham's *For the Fallen* appear easy or simple. It is inundated with moments of challenge and complication. Nonetheless, it is the author's intention to encourage quality ensembles to consider this work in their programming as the challenges will yield rich rewards.

APPENDIX

Interview with Alistair Jones

What circumstances led you to choose CBR's *For the Fallen* for performance?

Although a music graduate from the Royal Academy of Music (1961–1964), and an experienced choral conductor, Cyril Bradley Rootham was just a name to me. An advertisement for his “Brown Earth” was familiar to me on the back cover of the vocal score of Holst’s “Hymn of Jesus.” I often wondered what the music was like. So – just a name.

I think it was in 2010 that I received the usual communication from Amazon (UK) saying “you bought this – so you might like this” – amongst the CD covers on display was one of music by CBR conducted by Richard Hickox and containing “*For the Fallen*”. I was always on the lookout for new music for my choral society – The Chiswick Choir, so I ordered the CD little realizing that I was in for a life changing experience.

When the CD arrived I played on my car audio and was stunned by what I heard. When I got home, I played the choral piece again (I had no score to follow) and decided immediately that we had to perform “*For the Fallen*.” The music spoke directly to my musical heart – I could not let it go!

What were the performing forces you used? How many singers? Did you meet all of the orchestral needs?

As at that time I had no score, either vocal or Full, I could only guess at the forces required. Searching for material was not too difficult, though Novello’s, the original publisher confessed to knowing nothing of the work! A colleague from the choir also did some research and found a vocal score in the catalogue of a specialist dealer. This score also came with a copy of the program for the first performance, belonging to a choir member back in 1919! Following the music through with this score confirmed my determination to perform the work. The choral writing was splendid and well within the capabilities of my amateur society. But what of the orchestral score. Nothing remained in Novello’s hire library and so I tried the library of St. John’s College, Cambridge. Here at once, was a positive response. I was informed that they had a large collection of Rootham scores and manuscripts in their “Special Collections”. This included the manuscript Full Score and a complete set of orchestra parts. To have these copied for our use required the permission of the “Master and Fellows” of the college but I was assured by the librarian that it would be forthcoming. I was sent an A4 size copy of the full score for my information. There it was all in the composer’s hand! Thrilling to see it for the first time and to follow it while playing the CD.

We followed exactly the requirements of the full score. The choir was approximately 90 singers, and orchestra of 2,2,2, 4,2,3,1 percussion of timps, B drum, S drum, Cym, Harp and strings. Organ is marked ad lib. And plays only a long pedal note at 1 before fig. 9. The number of desks of string players was, I think, 3,3,2,3,2. – 22 players in all.

How long did you rehearse? What were the specifics of your rehearsal schedule (day/time of the week)?

We began our weekly rehearsals (Tuesday evenings, 8pm to 10pm) in September 2011 up to the concert on November 26th. There would be one rehearsal with the orchestra on the afternoon of Nov. 26. For the orchestra, this was there only rehearsal! The concert was called “In Memoriam” and began with Finzi’s “Eclogue for Piano and Strings.” *“For the Fallen”* followed and after the interval we performed Brahms’s “Ein deutsches Requiem.” A big programme, with the Brahms as a crowd puller.

What did you find most interesting in your research before preparing the work?

Little research was possible before the rehearsals/performance as the work was unknown and the composer long forgotten. Dan Rootham, the composer’s grandson, was able to fill in some biographical and other details. It was interesting to discover what information there was, especially as I had been an organ scholar at Cambridge University myself. I have always found it important to get a good background to any work I was to conduct, information that I passed on the choir within the rehearsals. Good for them too.

The concert programme of the premier by CUMS (Cambridge University Music Society) was interesting and revealing. 1919, one year after the Great War, and the concert contained Beethoven’s 5th symphony, “A Shropshire Lad” by Butterworth (a young British composer who died in the trenches), Rootham’s *“For the Fallen”* and Parry’s great ode “Blest Pair of Sirens.” That it seemed to be a programme of reconciliation was very pertinent to our own attitude to performing this great work, alongside the Brahms Requiem.

In our concert, Rootham’s grandson, Dan, sang in the choir and present was a great granddaughter of the poet Laurence Binyon. She confessed after the concert to preferring the Rootham to the Elgar setting of the text! To print the text of the Binyon poem in our programme, we had to obtain permission from the Executors of the Binyon Estate which was that Society of Authors.

What resources did you have available? Scores? Typeset or the handwritten copies?

The question of performing material has partly been answered above. Importantly the vocal scores were copied from the original score by Richard Barnes of Cathedral Music . The Special Collections librarian of St. John's College, Mrs. Kathryn McKee, also sent him digital copies of all the orchestral material on a disk. He prepared the band parts from these.

List a few of the most difficult pedagogical aspects of preparing the work?

Preparing a new work in rehearsal is always difficult. With a choir of amateur singers, however enthusiastic, presenting a work of an unknown 20th century composer is always a problem. One has to start with then 100% enthusiasm of the conductor! I constantly had to persuade the choir that they were dealing with a little known masterpiece.

I concentrated on the beautiful melodic settings of the lines of text. In working on these lines, I continually worked on the sound/tone for each line. One of the reasons I thought "*For the Fallen*" so masterly was CBR's ability to find the most apt line of the music for the words. This starts from the very beginning of the vocal music – Sop. "With proud thanksgiving". This is comparatively easy when the vocal lines as solo to one voice, in this case sopranos.

When the music becomes more contrapuntal, eg. 5 after fig. 3, fig.7 , and fig. 8 I would always rehearse the lines individually, getting other voices to follow or even hum their own lines. The music at fig.8 "And the going down of the sun" is especially important, ,not just for the text, but for singing this wonderful arching melody with the right beauty of tone.

Fig.10 was always a problem, getting the chorus singers to sing what is, essentially, recitative in time, together. The only way to do this was to repeat it over and over. The bars following at Fig.11 also needed much rehearsal,, not for the notes but for ensemble, beating a slow 6 in a bar.

Picking up the Allegro 5 after fig.12 needed constant rehearsal to get a confident entrance.

Perhaps the most difficult chorus was the final one from fig.14. Here it was essential for each part to know its line perfectly in order to make CBR's counterpoint work. His dynamics here are important.

In my research, it seems that the choral writing comes with elements of simplicity and complexity. Do you agree with this? Can you pinpoint specific moments in the choral writing that proved most difficult?

Yes, I agree, the composer's textures go from simple solo lines for voice parts and then go into contrapuntal writing. Somewhere I read that this ability of the

composer to choose the right moment to move from one texture to another was part of his genius.

I have pointed out the most difficult moments in Q.6 – but I can repeat that the vocal recits at fig.10 were difficult to get a confident sound and in time. I must admit that I did not encourage much freedom in the rhythm.

What were the most rewarding moments for you as the conductor of the work? The final concert? The rehearsals? Anything specific?

Most rewarding? Well, I loved putting the work together in rehearsal. But the greatest reward came with the orchestral rehearsal, hearing the choir against the orchestral sound rather than the rehearsal piano. There were 3 moments I remember with much enjoyment, first in rehearsal and then in the final concert.

1. The first real contrapuntal part at 5 after fig.3 – there are some lovely dissonant moments in the vocal line with the accompaniment that always pulled at the heart strings.
2. Fig.8 – the marvellous melody starting with the basses and going through all 4 voices. Pure magic.
3. The final 5 bars of chorus on “To the end, they remain.” I got the choir to do a great crescendo up to the final ff but with enough breath left to crescendo even more to the end of the bar.

Can you give your overall opinion of the work’s value and why it should be considered on more programs? Maybe you feel differently? Did it become as personal to you as it did to me?

Whenever I discovered a new work suitable for my choir, it always became a personal crusade to get my singers to enjoy it whole heartedly as I did myself. And then, of course, to transmit this in performance to our audience. Given the time when the work was written and the time of memorial in which we are now, I am really surprised that it has not appeared in lots of choral concerts. The reason is nothing to do with the quality of this marvelous music, but the fact that no-one is in a position to market the work and send out information to choirs and choral societies all over the country.

Preparing this work for performance and ultimately conducting it with orchestral forces was a huge thrill for me. Of course, this should be so for any music, but “*For the Fallen*” was enormously special and I listen to the recording of our concert with pride – even though there are moments that should have been better. But with only one orchestral rehearsal (and the Brahms to follow) I feel we did well. Only one other work, I would say, affected me so much and that was Elgar’s “The Dream of Gerontius”. It is ironic that these 2 composers both set the same Binyon text. I love the Rootham version more – much, much more.

PART II

PROGRAM NOTES

“Dona Nobis Pacem” B Minor Mass
Johann Sebastian Bach

Dona Nobis Pacem is the closing movement of the Mass in B Minor by J.S. Bach. Composed over many years, beginning in 1733, and ending in the last years of Bach’s life, The Mass in B Minor serves as a compendium of sorts of Bach’s complete style and repertoire, using material from all facets of his compositional output. The *Dona Nobis Pacem* in particular uses a technique that was popular in the Dresden masses of the eighteenth century, and that is internal borrowing, or borrowing material from another area in the same work. In this case, the music for the *Dona Nobis Pacem* is identical to that of a previous movement, the *Gratias agimus tibi*. This served as an economical and artistic decision for Bach, as the music took on the same peaceful character necessary to set this closing text of the Mass.

The double fugue nature of the music posed problems as Bach would typically assign each fugue subject a new section of text, but in this case, he only had three words to work with. He reordered the text at moments to make sure that the text aligned with the music most fitting for that word. If *pacem* would have landed with one of the long melismas, it would go against the character of the word. This is one of the many indicators of the magnitude of Bach’s genius, as do the numerous other compositional intricacies found in the Mass in B Minor.

Ascendit Deus
Jacob Handl

Jacob Handl (1550-1591) is a lesser known Renaissance composer, born in what is present day Slovenia. He is mostly known for his sacred music, which utilizes the popular Venetian polychoral style that was so prevalent throughout the Renaissance era. He had a significant choral output including twenty masses, three passions, 374 motets, and one hundred secular works. His motets were collected in four books entitled *Opus Musicum*.

Ascendit Deus is a jubilant expression of joy saying “God has gone up with a merry noise, and the Lord with the sound of the trumpet. He gave gifts to men. Alleluia.” Using standard Renaissance text painting technique and imitative textures, Handl creates a buoyant motet mimicking the text perfectly. “The sound of the trumpet” comes complete with imitative lines leaping in perfect fifths to model the trumpet blowing, while the closing “Alleluia” is a tapestry of interweaving lines, expressing God’s people singing Alleluia. In fact, the “Alleluia” text also utilizes melismas to heighten the flurry of activity. This five-voice motet showcases the mastery of the imitative motet that remains the staple genre of the Renaissance.

Teomehe-laul (Serf's Song) and Tantsulaul (Dancing Song)
From Meestelaulud (Men's Songs)
Veljo Tormis

Veljo Tormis (1930-2017) is one of the great choral musicians of the Modern era. Born in Estonia, he is responsible for bringing the Estonian choral style to the forefront along with fellow composer, Arvo Pärt. The style represents the long history of choral singing with strong themes of Estonian folk tradition and a minimalist style that seems to represent the mysterious nature of their homeland. Tormis has composed nearly two hundred choral works, some which reside in collections of works, others are more extensive and stand alone. The set from which these two pieces are taken is called *Meestelaulud* or "Men's Songs."

Teomehe-laul or *Serf's Song* carries with it the minimalist style Tormis is so famous for. It sets the tone for the poetry describing a man who is anxious to pass on into Eternity. Tormis uses the drone of the low basses and baritones to create this ominous yet soothing mood while the tenors carry the text and melody in their low register. As each verse comes, the dynamic and divisi shift dramatically to add to the weight of the text.

In shocking contrast, *Tantsulaul* or *Dancing Song* includes a rowdy 6/8 time signature, whistling, and stomps to enhance this humorous story of a man who thinks himself a fine dancer. The G major is a bright contrast compared to the C# minor of the previous *Serf's Song*. As with all the works in *Meestelaulud*, the pieces uses extreme dynamic contrasts to set the tone for the text. The accessibility of both of these works make for a powerful addition to any men's chorus program.

Go, Lovely Rose
Z. Randall Stroope

American born Z. Randall Stroope (b. 1953) has become one of the great choral names across the world. His compositional style spans from simple unison to difficult divisi, making him accessible and challenging for choirs of every range.

This particular work, *Go, Lovely Rose*, is a setting of the popular Edmund Waller poem. Stroope originally set this for SATB chorus and piano, and this particular arrangement is for TTBB chorus and piano, giving the text that much more power as the men are able to serenade their loves. Utilizing his lush harmonic palette made up of modern progressions and moving melodies, the work climbs dynamically as each verse progresses. The work tends to reach its apex in the center of the work, as do many of Stroope's works. The Db major key is worth noting in that it sits so properly for the male tessitura, a decision that Stroope was sure to be aware of. The piece also boasts a text stress that Stroope highlights by the changing of meter and rhythmic intricacies, something for the conductor to be aware of and attempt to capture.

Didn't My Lord Deliver Daniel
Moses Hogan

Moses Hogan (1957-2003) was born in New Orleans, Louisiana where he served in many musical capacities, including as the founder of the Moses Hogan Chorale and the Moses Hogan Singers. Mr. Hogan is mostly known for his timeless spiritual arrangements, ripe with rich rhythmic and harmonic textures that are distinct upon first listen.

The incredibly popular *Didn't My Lord Deliver Daniel* extends to choirs of all ages and abilities. With its driving pulse of two, intricate rhythmic work, and dramatic dynamic shifts, this work creates a thrilling event no matter where it falls in the program. It comes complete with a Moses Hogan signature closing, complete with wildly high solos, dramatic pauses, and extended harmonies of seventh and ninths.

Nearer My God to Thee
arr. James Stevens, adap. Leslie Blackwell

James Stevens is an American musician and arranger and most associated with the Brigham Young University a cappella ensemble, Vocal Point. This particular arrangement became popular as the video of the ensemble went viral on YouTube. Its contemporary chord progressions, dense vocal writing, powerful solo, and 7/8 rhythmic pulse create an incredible juxtaposition with the century old text. The English hymn text, “Nearer My God to Thee” is paired with the Latin “In articulo mortis” text, adding to the reverent nature of the work. The Latin text and rough translation below should add clarity.

In articulo mortis	At the moment of death
Caelitus mihi vires	My strength is from heaven
Deo adjuvante non timendum	God helping, nothing should be feared
In perpetuum	Forever
Dirige nos Domine	Direct us, O Lord
Ad augusta per angusta	To high places by narrow roads
Sic itur ad astra	Such is the path to the stars
Excelsior	Ever upward

The text is supported by the chant-like introduction, setting the sacred tone for the work. The soloists enters with the “Nearer My God to Thee” text supported by the simple harmonic progression of the divisi men below. The 7/8 pulse begins with a reprise of the “In articulo mortis” text, couple with the “Nearer My God to Thee” performed by the soloist. The piece presses on in dramatic fashion with dense divisi, rhythmic drive, and soaring solos that are certain to floor audiences.

Eine Kleine Orgelmesse, "Little Organ Mass"
Franz Joseph Haydn

The *Missa Brevis Sancti Joannis de Deo*, also known as the "Kleine Orgelmesse" (Little Organ Mass) by Franz Joseph Haydn (1732-1809), is a glorious musical celebration of the Mass. The work was dedicated to the Order of the Brothers of Mercy's Patron Saint, John of God (Joannis de Deo). Composed circa 1775, the work was formed under strict regulations from Emperor Joseph II, who implemented several reforms that greatly affected the sacred choral output of the great Classical composers of the time, including Haydn and Mozart.

The work features other unique characteristics including the use of the "Viennese" or "Salzburg" church trio. This orchestration consists of two violins and continuo (keyboard and bass instruments), leaving out the viola, specifically popular with the Austrian composers. The nickname "Little Organ Mass" comes from the extended organ solo found in the opening of the Benedictus movement, a movement which was fully expanded based on traditions of the region and time period. Interestingly, the organ part has no written pedal part, likely caused by the Baroque organ he was used to playing at the Esterhazy Palace, which had no pedals on it.

The Mass includes all texts from the Mass Ordinary, but in the most unorthodox way. Both the Gloria and Credo include a technique called *telescoping*, where multiple lines of text are sung simultaneously, thus allowing for the entirety of the text to be implemented while remaining under the strict time musical time frame sanctioned by Emperor Joseph II.

BIBLIOGRAPHY

- Bird, Martin. "A confusion of ideas"—Rootham, Elgar and 'For the Fallen'." *The Elgar Society Journal*, vol. 19, no. 5, Aug. 2016. 39–52.
- "Cathedral Music." <http://www.cathedral-music.co.uk/Home.aspx>, Accessed 8 May. 2018.
- "Cyril Bradley Rootham." *The Musical Times* 79, no. 1142 (1938): 307-08.
- "Cyril Rootham." *Wikipedia*, Wikimedia Foundation, 15 Oct. 2017, en.wikipedia.org/wiki/Cyril_Rootham. Accessed 15 Dec. 2017.
- "For the Fallen." Review. *The Musical Times* 56, no. 872, Jan. 1915. 605.
- France, John. "Cyril Rootham." *Cyril Rootham*. Classical Music on the Web, n.d. <http://www.musicweb-international.com/Rootham/>. Accessed 16 Apr. 2017.
- Hatcher, John Trevor. *Laurence Binyon: Poet, Scholar of East and West*. Oxford, Clarendon Press, 1995.
- Houtchens, Alan, and Stout, Janis P. "'This Dreadful Winnowing-Fan': Rhetoric of War in Edward Elgar's 'The Spirit of England.'" *The Choral Journal*, vol. 44, no. 9, 1 Apr. 2004. 9–19.
- Hutchings, Arthur J. B. "The Music of Cyril Bradley Rootham," *The Musical Times* 79, no. 1139 (1938): 17-22.
- Jones, Alistair. 18 May 2018. Email Interview.
- Jones, Alistair. "Resurrecting Rootham and Parry—A Voyage of Discovery." *Music Web International*, http://www.musicweb-international.com/classrev/2011/Apr11/Rootham_Parry.htm. Accessed 12 Dec. 2017.
- "Laurence Binyon." *Poetry Foundation*, Poetry Foundation, www.poetryfoundation.org/poems-and-poets/poets/detail/laurence-binyon. Accessed 17 Apr. 2017.
- "Laurence Binyon." *Wikipedia*, Wikimedia Foundation, 10 Apr. 2017, en.wikipedia.org/wiki/Laurence_Binyon. Accessed 17 Apr. 2017.
- McElheran, Brock. "Edward Elgar's 'The Spirit of England.'" *The Choral Journal*, vol. 22, no. 5, 1 Jan. 1982. 38–39.

- Moore, Jerrold Northrop. *Edward Elgar: A Creative Life*. Oxford: Oxford UP, 1984.
- Morel, Frederick, and Demoor, Marysa. "Laurence Binyon and the Modernists: Ezra Pound, T. S. Eliot and F. T. Marinetti." *English Studies* 95. no. 8 (2014): 907-22.
- Neill, Andrew. "As If It Was England Singing': Edward Elgar & Laurence Binyon in War and Peace." *The Elgar Society Journal*, vol. 18, no. 6, Dec. 2014. 4-26.
 _____. "The Great War (1914-1919): Elgar and the Creative Challenge." *The Elgar Society Journal*, vol. 11, no. 1, Mar. 1999, pp. 9-41.
- Price, Clayborn Winfield. *Lost in the Revival: The Sacred Choral Music of Cyril Bradley Rootham (1875-1938)*. Diss. U of South Carolina, 2010. Ann Arbor: ProQuest LLC, MI.
- _____. "Lost in the Revival: The Sacred Music of Cyril Rootham." *The Choral Journal* 54. no. 2 (2013): 34-48.
- Rootham, Cyril Bradley. *For the Fallen*. King Charles Cottage, Racton, Chichester, West Sussex: Chiltern Music, 2011.
- _____. *For the Fallen*. Poem by Laurence Binyon. Manuscript for Chorus and Orchestra. Composed 1915. Published 1915. Purchased copy of handwritten manuscript.
- _____. "Theoretical Teaching: Some Suggestions For Reform." *The Musical Times* 67. no.1006 (1926): 1080-1081.
- Schaarwächter, Jürgen. "Rootham, Cyril." *Grove Music Online*. Oxford Music Online. Oxford University Press.
- Southworth, James Granville. "Laurence Binyon." *The Sewanee Review* 4. no. 3 (1935): 341-355.

Cameron Weatherford

Education

The University of Southern Mississippi 2012
Master of Music in Choral Conducting
Teachers: Dr. Gregory Fuller, Dr. John Flanery

Louisiana College 2009
Bachelor of Music in Church Music
Teachers: Dr. Fred Guilbert, Dr. Curt Hamlett

Additional Studies

Atlanta Summer Conducting Institute Summer 2015
Dr. Daniel Bara, Dr. Deanna Joseph

Louisiana College Spring 2014
TEACH Program
K-12 Music Certification

Private Conducting Spring 2010
Dr. Joshua Zona, conductor Red River Symphony

Private Conducting Spring 2010
Andrew Hunter, conductor Louisiana College Marching Band

Professional Experience

Chair, Division of Fine Arts 2017-Present
Director of Choral Activities
Louisiana College, Pineville, LA

Worship Pastor 2016-2017
Nicholasville Baptist Church

Teaching Assistant 2016-2017
University of Kentucky

Choral Director/Adjunct Professor 2013-2015
Louisiana College, Pineville, LA

Co-Chair LA-ACDA Women's Honor Choir	2013-2016
LA-ACDA R&S Chair for Vocal Jazz	2013-2016
Co-Chair District 2 Women's Honor Choir	2013-2016
State Representative for A Cappella Educators Association	2013-2016
Choral Director <i>Alexandria Senior High, Louisiana</i>	2012-2016
Graduate Assistant <i>The University of Southern Mississippi</i>	2010-2012
Assistant Director of Music <i>First Baptist Church Hattiesburg</i>	2011-2012
Teaching Assistant <i>Tioga High School (Tioga, LA)</i>	Spring 2010

Awards and Performances

ACDA National Conducting Competition	Winner	Spring 2017
Full Assistantship	University of Kentucky	Fall 2016
Outstanding Young Music Educator Award	LMEA	November 2015
LA-ACDA Performance	Alexandria Senior High School	October 2014
Teacher of the Year	Alexandria Senior High School	2014-2015
LA-ACDA Performance	Alexandria Senior High School	October 2013
Teacher of the Year	Alexandria Senior High School	2012-2013
Full Assistantship	The University of Southern Mississippi	2010-2012
Choral Service Award	The University of Southern Mississippi	2010-2012
Music Service Award	Louisiana College	Fall 2009
B.B. McKinney Scholarship	Louisiana College	2007-2009
Church Music Scholarship	Louisiana College	2007-2009
Leadership Award	Louisiana College	2006-2009
TOPS Award	Louisiana College	2005-2009
Fine Art Scholarship	Louisiana College	2005-2009
WMU Award	Louisiana College	2006
Dixie Moss-Sylvest Award	Louisiana College	2006
